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We want to keep you informed
with the Newest and Latest...*



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Buvette

Powerhouse chef Jody Williams (Gottino) calls her tiny, Gallic-leaning bistro a "gastroteque," a made-up word encompassing, she says, "your early-morning coffee, your luncheonette, your stand-up, sit-down dinner." And this rings true: Buvette is the sort of place where you pop in for a glass of wine and a snack—hunks of creamy Noble Road Brie; slices of saucisson sec fished from jars filled with herbed olive—and three hours later realize you've stayed for a full meal, either polishing off a delicious cocotte of falling-off-the-bone coq au vin, or the exceptional fluffy brandade (house-cured salt cod emulsified with garlic-steeped milk), or the rustic hand-cut steak tartare anointed with frise, capers and cornichons.

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La Mercerie

"Ibiza was totally banal," notes the table behind you. "Cheers, girls!" toast the young ladies to your left, carefully clinking vintage coupes in hopes of capturing the perfect Boomerang. "This is actually my first time here," confesses the woman across the aisle to her server. It's Ruth Reichl. Of course it is.

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June

Henry Rich (Rucola) and Tom Kearney (Farm on Adderly) join forces behind the marble bar at this vino hub to pour natural, sulfite-free wines spanning both Europe (Spain, Czech Republic) and the U.S. (California, Finger Lakes), and serve small plates like smoked-trout mousseline and acorn-squash flatbread.

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Crown Shy

Nestled inside 70 Pine Street is a maître d' desk auspiciously stationed in the lobby of a highly sought-after Art Deco building. You might not know that hidden behind the stand is one of New York's hottest new restaurants: Crown Shy. I was happily surprised that at 6pm on a recent Friday, the space, located steps from Wall Street, was packed with a non-douchey crowd—not one conversation about ROIs was overheard. Crown Shy gives the illusion that it's more chill than the address would infer: Servers wear white T-shirts and light-wash jeans with black high-top Converse, while Snoop Dogg's "Drop It Like It's Hot" hums through the speakers.

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Marea

Michael White, who built a national reputation at Fiamma in New York and Las Vegas, only to see his fledgling empire squashed overnight in a partnership meltdown, returned stronger than he left. The chef strives to continue the comeback that began at Convivio and Alto with the new seafoodcentric Marea, his third and most ambitious venture.

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Anton's

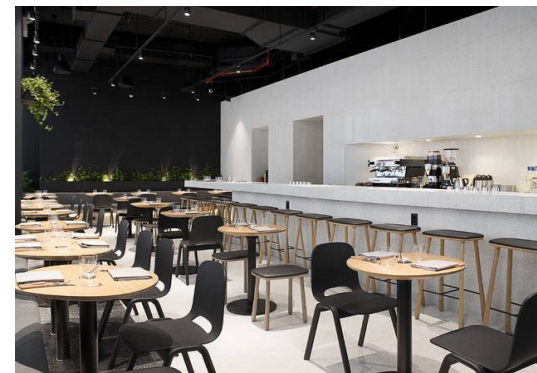
Chef-owner Nick Anderer's first solo project is an ode to old New York. Named after his great-great-grandfather, the restaurant turns back the clock via throwback classics like Porgy & Prawns à la Manhattan and a simple salad of watercress and frisée.

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Wayla

Located in a basement storefront on Forsyth Street, you might just miss Wayla upon first glance. With little signage pointing you in the right direction, down the steps is a secret Thai restaurant and bar oasis not to be missed. The dark and cavernous spot joins the growing number of nightlife restaurants-slash-bar destinations in the area, with tricks up its sleeve and more soul to set it apart from the pack. The new LES spot from Northern Tiger's Erika Chou offers home-style dishes prepared by Chef Tom Naumsuwan like nam prik and sautéed morning glory, inspired by his growing up in Bangkok and hanging out at the markets there.



Atla

Have you eaten at Eleven Madison Park? While we agree that it's the gold standard of fine dining, you aren't reading Time Out to hear us echo food critics who only ever eat with white tablecloths. We're here to curate the city for everyone. Let's dispel the notion that "the best" restaurant needs to be only the most expensive and buttoned-up experiences. That's why we recently moved Atla—an all-day café by Daniela Soto-Innes and Enrique Olvera (of Cosme)—to our No. 1 slot. Highlighting the nuances of Mexican and Central American cuisine through high-end dishes, the meal remains approachable.

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Wayan

It used to be that any restaurant dubbed “Asian fusion” might as well hang a DO NOT ENTER sign. Chefs would often attempt to blend flavors that are foreign to many American diners, then tone them down and end up with something forgettable—or, as my dining companion likes to call it, “confusion cuisine.” Luckily, that’s changed. At Wayan, chef Cédric Vongerichten and his wife, Ochi, offer an ode to Indonesian food with French touches. However, when I stepped into this buzzy restaurant that’s decorated with teak carvings and antiques mixed with sleek, designer-looking leather chairs, I wasn’t sure what to expect.

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Carbone

This red-sauce West Village hot spot, from tag-team chefs Rich Torrisi and Mario Carbone, is a Godfather hangout on steroids, more fantastical set piece than history-bound throwback. Under brass chandeliers, on navy walls, hangs brash modern art on old-school Italianate themes. The seasoned crew of waiters wear wide-lapelled burgundy tuxes designed by Zac Posen. And the moneyed swells blowing their bankrolls in the front room and VIP inner sanctum (out back near the kitchen) aren’t capos or dons but young bankers and food-obsessed hipsters.

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Here Today, Gone Tomorrow

Curated List by Sharon Hoge

There’s still time, in the upcoming shortest month, to take in some exhibits nearing the ends of their runs. Don’t forget to check ahead as some shows may be virtual or advance reservations may be required.

Wolf Kahn: The Last Decade 2010-2020

In his quest to give respectability, austerity,



believability to unpopular shade and tones, penultimate works by the magnificent colorist who passed last year at age 92 impressionistically portray land, sky, trees, lakes, hills, barns as studies in color rather than portraying any exact scene. At Miles McEnery Gallery.

Closes February 13

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Relative Values: The Cost of Art in the Northern Renaissance

What was the cost of a tapestry in the 1500's? the price of an alabaster statue? Sixty-two 16th-century masterpieces from the Metropolitan Museum collections -- tapestries, sculptures, paintings, precious metal-work, enamels --are juxtaposed with historical pricing data to explore relative value and questions of historical worth.

Closes February 28

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Joaquin Orellana: The Spine of Music

Contemporary musical instruments, utiles sonorous, sculpted by the notable Guatemalan maestro Joaquin Orellana are displayed at the Americas Society along with his anomalous, one-of-a-kind scores. Also displayed are art works by contemporary artists who have spent time with the composer and created work related to his practice.

Closes March 5

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Kurt Markus: A Life in Photography

From cowboys to high fashion models,



internationally acclaimed photographer Kurt Markus captures subjects with “extraordinary vision and focus.” A show of his extraordinary pictures and portraits is exhibited online at Staley-Wise.

Closes February 13

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Inner Workings: Works on paper by David Humphrey and Medrie MacPhee

In a joint show at the New York Studio School, works by two artists may seem very different at the outset, but both make insistent, confrontational work. In Humphrey’s pieces, brash configurations include recognizable images that collide with self-sufficient elements, presented in a wide range of pictorial languages. MacPhee challenges paint in drawings and collages of fabric buttons, zippers, creating solemn compositions that are abstract, tense conversations among generous shapes that seem autonomous, mutable, and vaguely anthropomorphic.

Closes February 28

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Patrick Angus

In this historical exhibit by an artist, working before his untimely death from AIDS in 1992, paintings and works on paper at Bartolami Gallery depict the gay experience in 1980’s New York, intimate portraits of men lounging, sleeping, posing. Grappling with the radical subject matter of gay cinemas, bath houses, and male strip clubs, Angus shepherded in a unique form of expressive social realism.



Closes February 27

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PHOTO CREDITS

Wolf Kahn: The Last Decade 2010 - 2020, Image: Christopher Burke Studio. Courtesy of the artist and Miles McEnery Gallery, New York, NY

Rest on the Flight into Egypt, Follower of Quentin Metsys (active mid-16th century), with the Master of the Liège Disciples at Emmaus (active mid-16th century), Netherlandish, ca. 1540, Oil on panel, The Friedsam Collection, Bequest of Michael Friedsam, 1931 (32.100.52)

Alexander Perrelli. Americas Society

Kurt Markus "Christy Turlington," San Francisco, California, 1994 © Kurt Markus / Courtesy Staley-Wise Gallery, New York

Patrick Angus, Hanky Panky, 1990, Acrylic on canvas, 39 3/4 x 53 1/2 in / 101 x 136 cm. Collection of the Leslie-Lohman Museum of Art, New York. Photo: Kristian Laudrup.

David Humphrey, Riot Cop, 2020, acrylic on paper, 30 x 22 in.

Medrie MacPhee, A Change in Identities , 2019, mixed media on paper, 22 x 30 in.

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